**ESOGU VISUAL ARTS DEPARTMENT**

**COURSE INFORMATION FORM**

| **Course Name** | **Course Code** |
| --- | --- |
| Artificial intelligence and Art Practices I | 141215028 |

| **Semester** | **Number of Course Hours per Week** | | **ECTS** |
| --- | --- | --- | --- |
| **Theory** | **Practice** |
| 5 | 4 | 2 | 8 |

| **Basic Education** | **ART** | **Design** | **Social Science** |
| --- | --- | --- | --- |
|  | 6 | 2 |  |

| **Course Language** | **Course Level** | **Course Type** |
| --- | --- | --- |
| Turkish | Undergraduate | Elective |

| **Prerequisite(s) if any** |  |
| --- | --- |
| **Objectives of the Course** | To be able to evaluate critical approaches to the idea of ​​artificial intelligence reaching general intelligence in line with the definitions of intelligence and artificial intelligence. Ability to understand today's rapid development/evolution of artificial intelligence by recognizing artificial intelligence models. To be able to understand, both theoretically and practically, how artificial intelligence can create new instrumental areas of use in art. |
| **Short Course Content** | Definition of artificial intelligence and types of artificial intelligence, historical development of the application areas of artificial intelligence in science and art, examining and interpreting artificial intelligence artists and their works, producing texts, visuals, motion images and network applications with artificial intelligence. |

| **Learning Outcomes of the Course** | | **Contributed PO(s)** | **Teaching Methods \*** | **Measuring Methods \*\*** |
| --- | --- | --- | --- | --- |
| **1** | It enables the development of critical thinking about organic and inorganic life forms by making ontological comparisons between human existence and artificial intelligence existence in line with following technological developments about artificial intelligence. | PO3, PO4, PO5 | 1, 2, 4,  5, 11, 13 | A, F |
| **2** | It provides understanding and internalization practices of today's digital age. | PO3, PO4, PO5 | 1, 2, 5, 11,  12, 13 | A, F, I |
| **3** | The usage areas of hybrid (industrial and post-industrial) technology applications in art are explored with the help of digital and artificial intelligence technologies. | PO3, PO4, PO5, PO6 | 1, 2, 5, 6,  7, 11, 13 | A, F, J, K |
| **4** | Thanks to the interdisciplinary dimension of the new instrumental language of artificial intelligence in art, transformations and innovations in art mediums are comprehended by making textual, visual, motion image and network translations of AI as art practices. | PO6, PO7, PO8, PO9 | 2, 6, 10,  11,14 | A, J, K |
| **5** |  |  |  |  |
| **6** |  |  |  |  |
| **7** |  |  |  |  |
| **8** |  |  |  |  |

| **Main Textbook** | Arielli, E. (2022). ‘Chapter 3: Techno-animism and the Pygmalion Effect‘. in Artificial Aesthetics: A Critical Guide to AI, Media and Design. Manovich, L. & Arielli, E.  Kaku, M. (2021). Geleceğin Fiziği. (Çev: Yasemin Saraç ve Oymak Hüseyin Oymak), Ankara: ODTÜ Yayıncılık  Kaku, M. (2020). Zihnin Geleceği. (Çev: Emre Kumral), Ankara: ODTÜ Yayıncılık.  Lovelock, J. (2021). Novasen: Yaklaşan Hiperzekâ Çağı. (Çev: Ebru Kılıç), İstanbul: Kolektif Kitap.  Rutsky, R. L. (1999). High Techne: Art and Technology from the Machine Aesthetic to the Posthuman. London: the University of Minnesota Press. |
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| **Supporting References** | Similar to the sources shown below, specific books, theses, articles written about artificial intelligence and digital technologies, and in the context of social sciences and physical sciences web-based resources such as libgen.is, archive.org, aaaaarg.fail, academia.edu, arxiv.org, books.google.com and also https://aiartists.org/ website which includes major artists who conduct artificial intelligence and robot researches and produce artificial intelligence models.  Artut, S. (2019). Yapay Zekâ Olgusunun Güncel Sanat Çalışmalarındaki Açılımları. İnsan ve İnsan Sayı. 22, s. 767-783. (<https://dergipark.org.tr/tr/download/articlefile/845090>)  Berardi, F. B. (2014). Gelecekten Sonra. (Çev: Osman Şişman ve Sinem Özer), İstanbul: Otonom Yayıncılık.  Berardi, F. B. (2012). Ruh İş Başında: Yabancılaşmadan Otonomiye. (Çev: Fırat Genç), İstanbul: Metis Yayınları.  Braidotti, R. (2017). Göçebe Özneler. (Çev: Öznur Karakaş), İstanbul: Kolektif Kitap.  Bradiotti, R. (2018). İnsan Sonrası. (Çev: Öznür Karakaş), İstanbul: Kolektif Kitap.  Bradiotti, R. (2021). İnsan Sonrası Bilgi. (Çev: Seyran Sam& Eda Çaça), İstanbul: Kolektif Kitap.  Clough, P. T. (2008). The Affective Turn: Political Economy, Biomedia and Bodies. Los Angeles, London, New Delhi, and Singapore: SAGE Publications, Theory, 360 Culture & Society Vol. 25 (1): 1-22, Downloaded from http://tcs.sagepub.com at SAN FRANCISCO STATE UNIV on March 19, 2008.  Ed: Ertan, E. (2015). Dijital Sonrası Tarihçeler. (Çev: Hande Eagle, Nafiz Akşehirlioğlu, Yiğit Adam), İstanbul: Akbank Sanat.  Mazzone, M. & Elgammal, A. (2019). Essay Art, Creativity, and the Potential of Artificial Intelligence. Arts Vol. 8 (1), 26, s. 1-9. Downloaded fromhttps://www.academia.edu/38407528/Art\_Creativity\_and\_the\_Potential\_of\_ Artificial\_Intelligence  Rabinow, P. (1992). ‘Artificiality and Enlightment: From Sociobiology to Biosociality.’ in Incorporations, p. 234-252. Ed: Jonathan Crary and Sanford Kwinter. New York: Zone Books.  Rose, N. (2007). The Politics of Life Itself: Biomedicine, Power and Subjectivity in the Twenty-first Century. New Jersey: Princeton University Press.  Thacker, E. (2004). Biomedia. Minneapolis: University of Minnesota Press.  Thacker, E. (2005). The Global Genome, Biotechnology, Politics and Culture. Cambridge, MA: MIT Press. |
| **Necessary Course Material** | Computer, projection, internet, mobil devices, Adobe Photoshop Generative AI, Adobe Firefly and similar artificial intelligence applications such as Midjourney, DALL-E, DeepDream, RunwayML. |

| **Course Schedule** | |
| --- | --- |
| **1** | Meeting: Course Content |
| **2** | What is Artificial (General) Intelligence? What are the types of artificial intelligence? |
| **3** | Development of Artificial Intelligence Models |
| **4** | Scientific and Artistic Approaches to Artificial Intelligence Models |
| **5** | Artificial Intelligence Samples in Digital Art |
| **6** | Artificial Intelligence Samples in Digital Art |
| **7** | Robots Used and Produced by Artists in Painting and Digital Fields |
| **8** | Mid-Term Exam |
| **9** | From GAN Network Types to Artificial Intelligence Applications |
| **10** | Translation from Text to Image and from Image to Image as Forms of Art Production |
| **11** | Translation from Text to Image and from Image to Image as Forms of Art Production |
| **12** | Three-Dimensional Design Translations and Motion Image Production from Images |
| **13** | Three-Dimensional Design Translations and Motion Image Production from Images |
| **14** | Applications for Converting Three-Dimensional Forms to Networks |
| **15** | Applications for Converting Three-Dimensional Forms to Networks |
| **16,17** | Final Exam |

| **Calculation of Course Workload** | | | |
| --- | --- | --- | --- |
| **Activities** | **Number** | **Time (Hour)** | **Total Workload (Hour)** |
| Course Time (number of course hours per week) | 14 | 6 | 84 |
| Out-of-class study time (Literature review) | 2 | 22 | 44 |
| Out-of-class study time (reading, watching) | 3 | 19 | 57 |
| Out-of-class study time (material research) | 2 | 20 | 40 |
| Out-of-class study time (practice) | 1 | 26 | 26 |
| Project (Preparation time) | 1 | 2 | 2 |
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|  |  |  |  |
| Mid-Term Exam | 1 | 1 | 1 |
| Studying for Mid-Term Exam | 1 | 1 | 1 |
| Final Exam | 1 | 1 | 1 |
| Studying for Final Exam | 1 | 1 | 1 |
|  | **Total workload** | | **237** |
|  | **Total workload / 30** | | **7,9** |
|  | **Course ECTS Credit** | | **8** |

| **Evaluation** | |
| --- | --- |
| **Activity Type** | **%** |
| Mid-term | 40 |
| Quiz |  |
| Homework |  |
| Bir öğe seçin. |  |
| Bir öğe seçin. |  |
| **Final Exam** | 60 |
| **Total** | 100 |

| **RELATIONSHIP BETWEEN THE COURSE LEARNING OUTCOMES AND THE PROGRAM OUTCOMES (PO)** (5: Very high, 4: High, 3: Middle, 2: Low, 1: Very low) | | |
| --- | --- | --- |
| **NO** | **PROGRAM OUTCOME** | **Contribution** |
| **1** | Comprehending the basic concepts, elements and principles of visual arts. |  |
| **2** | Acquisitioning and using the knowledge about the history of visual arts. |  |
| **3** | Evaluating with a critical approach of the knowledge gained by having the ability to review and use the literature on visual arts. | 4 |
| **4** | Gaining the ability to acquire scientific, philosophical, cultural and technological knowledge in the field of visual arts and follow the relevant developments. | 4 |
| **5** | Experiencing the knowledge gained about different materials, techniques and technologies in different fields of visual arts in the production processes of art practices. | 4 |
| **6** | Gaining the knowledge and skills of interdisciplinary study and transferring them to art practices in theoretical or practical processes. | 4 |
| **7** | Developing articulacy and presentation skills; be able to express different stages of the artistic process with various techniques and programs in order to make appropriate presentations. | 3 |
| **8** | Developing the ability to perform experimental productions by producing ways of alternative solutions for the problems encountered. | 3 |
| **9** | Executing and exhibiting creative, innovative and original artistic projects individually or in collaboration with the theoretical and applied knowledge and skills acquired | 3 |
| **10** | Developing a critical perspective on own art practices and to consider the criticisms of audiences. |  |
| **11** | Paying attention to ethical rules in the production and exhibition processes of artistic practices. |  |

| **LECTUTER(S)** | | | | |
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| **Prepared by** | Dr. Ress. Assist. Şeyma Nalan Ekice |  |  |  |
| **Signature(s)** |  |  |  |  |

**Date:** 09.07.2024